PreSonus™

StudioLive™ Digital Mixers for Performance & Recording

www.presonus.com



SPRING/SUMMER 2011



NEW! StudioLive™ 16.0.2

StudioLive™ 16.4.2

StudioLive™ 24.4.2



Meet the StudioLive Mixer *Family*!

2009 The StudioLive 16.4.2 launched a revolution in mixing and recording.

We reasoned that a digital mixer should be much more than just a nifty way to save some presets. It should be a gateway to multi-track recording, remote control, and a whole lot more.

The StudioLive 16.4.2 changed the game by combining an intuitive, analog-like mixing surface with an innovative Fat Channel section that provides extensive signal processing and routing; a 32x18 FireWire recording interface; tightly integrated recording, editing, and control software for Mac and Windows; and exceptional sound quality—all in an attractive, rack-mountable frame. And you get this incredible system for a fraction of the price of competing digital mixers.

2010 StudioLive 24.4.2 raised the bar for professional-level mixers.

The StudioLive 24.4.2 is more than a 24-channel version of the StudioLive 16.4.2.

It offers all of the power and integration of the StudioLive 16.4.2 and adds features that professionals have been begging for, such as an impressive 10 aux sends; a more elaborate Fat Channel that includes fully parametric EQ, a studio-quality gate/expander with Key Listen and Key Filter, and a Threshold control for the limiter; a 32x26 FireWire interface; eight channels of graphic EQ; and more.

All of this power is packed into a lightweight, portable frame with a surprisingly small footprint.

The price? Amazingly affordable, of course; it's from PreSonus!

2011 The new StudioLive 16.0.2 delivers the same basic technology at a stunningly low price—and adds MIDI control!

You might not need oodles of mixer inputs and subgroup buses if you're playing in a garage band or operating a modest home studio, a small school theater, or a coffeehouse. Ditto if you're renting a mixer for a hotel presentation or panel discussion. And you shouldn't have to pay for features you don't need.

But of course, everyone wants a mixer with great audio quality, and it's a tremendous advantage to have quality onboard dynamics processing and EQ.

Meet the StudioLive 16.0.2!

The compact, 16-channel StudioLive 16.0.2 offers 8 mono input channels and 4 stereo channels, 60 mm faders (the 16.4.2 and 24.4.2 have 100 mm faders), and 4 aux buses.

But don't let its size fool you; the 16.0.2 is jam-packed with features and processing power, employs the same workflow and easy-to-use mixing-surface design as the bigger boards, and sounds every bit as good, with the same high-definition digital converters and 12 XMAX™ Class A solid-state mic preamps.



The 16.0.2 integrates a 16x16 FireWire interface and comes with Capture, Studio One Artist, and Virtual StudioLive, and it works great with our free SL Remote iPad control app. Its Fat Channel is well stocked with compressors, limiters, expanders, phase reverse, high-pass filters, and 3-band semi-parametric EQ, and two stereo, 32-bit floating-point effects processors deliver the same great delay and reverb effects you'll find in the 16.4.2 and 24.4.2.

Moreover, a glance at the rear panel reveals that "Junior" offers something the two bigger boards don't: MIDI In and Out. You can recall Scenes from a DAW using MIDI Program Changes, control the main output volume and effects level, and even mute effects between songs—all thanks to the magic of MIDI control. Did we mention that you get all this for a stunningly low price? That is an understatement!



StudioLive family values.

The StudioLive 16.0.2, 16.4.2, and 24.4.2 are a close-knit family with many shared traits. All three models deliver great audio and the features users need in a high-quality, easy-to-use console that integrates tightly with software—all for a bargain price.

Let's start with the features.

With StudioLive's incredible signal-processing power on every channel, easy store and recall of every setting, and the ability to record it all with just two mouse clicks, you'll get spoiled fast! And once you've experienced the power of computer-controlled mixing and wireless remote control, you'll wonder how you ever got by with other mixers.

StudioLive is truly a third-generation digital mixer. Easier to use, better sounding, and flawlessly integrated with state-of-the-art software, it delivers the most creative environment possible for both live performance and studio music production.

Here, in one portable device, are high-headroom XMAX microphone preamplifiers; a built-in FireWire recording and playback interface; a wealth of signal processors; a big library of DSP effects; 4 (16.0.2), 6 (16.4.2), or 10 (24.4.2) aux buses; 4 subgroups (16.4.2 and 24.4.2); extensive LED metering; mixer save and recall; channel-strip save/recall/copy/paste; talkback; MIDI control (16.0.2); and more.

Create live mixes that glisten with clarity and detail—then ***record the performance*** with Capture or Studio One. Go anywhere in the venue while remaining in ***wireless control of the mixer*** with StudioLive Remote for iPad®.

Get creative in the studio. Build mixes, loops, sound effects, and more, then bring them out to your show and mix them with the live performance. Process channels using your favorite plug-ins and completely automate your entire performance. Manage and load virtually unlimited mixer Scenes and settings on your computer, and visually edit the mixer's EQ and compression curves—all in real time. StudioLive revolutionizes music production, opening endless creative possibilities.

See it. Touch it. Change it. The ease of analog meets the power of digital.

Among the employees of PreSonus, there are more band members than you can shake a mic stand at. All of us have lived with conventional mixers for years. And many of us have struggled with the less-than-intuitive interfaces of earlier digital mixers.

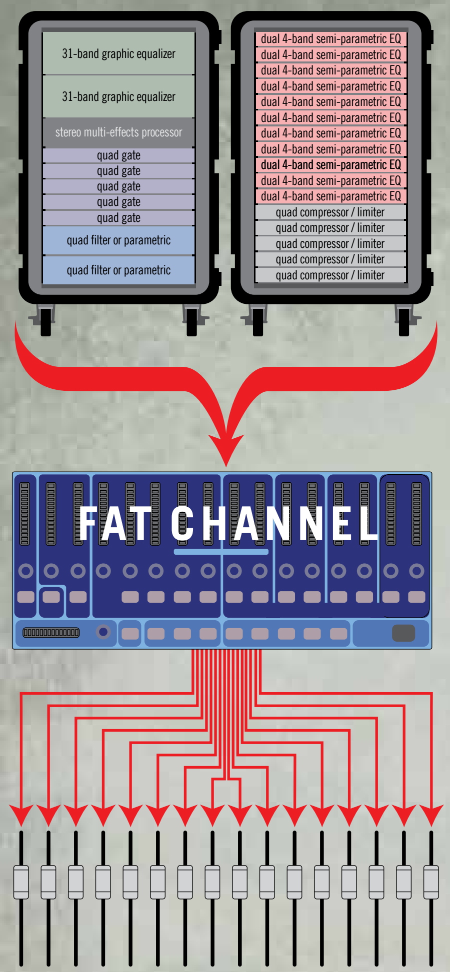
So when we designed StudioLive, one of our primary goals was to provide a familiar interface that would keep all critical controls visible and accessible—not buried inside multiple menus.

Sit down at a StudioLive, and you see real hardware Mute and Solo buttons, trim controls, and clearly labeled individual knobs for EQ and dynamics processing. Aux sends have their own physical controls. Every channel has a

> "We're so happy with PreSonus mixers that we're planning to buy a second 24.4.2, and we'll keep the 16.4.2 for smaller gigs."
>
> **Brian Robertson,** Broadcast / Recording Engineer (StageRight Recording)







The StudioLive Fat Channel packs the equivalent of two hefty racks of outboard signal processors. Hit a channel's Select button and use the Fat Channel to dial in the sound you want. Note that we've tossed 31-band graphic EQs and a stereo reverb/delay processor into our drawing, which technically aren't part of the Fat Channel … but you'd still have to buy them to get the full processing power of StudioLive.



big, bright meter display. The master section comes complete with Talkback, Monitor, Cue, and a choice of control-room sources—looks just like the master section on an analog board but with far more power and flexibility.

Bottom line: If you've ever used an analog mixer, you'll be right at home with a StudioLive. And even if you've never used a mixer before, you'll quickly be able to create professional mixes and recordings.

A gigantic console in a small package — thanks to the Fat Channel.

If StudioLive 16.4.2 were an analog console, it would have 4-foot-long channel strips packed with knobs and buttons or it would require a massive outboard rack of expensive signal processors! That's because each channel has its own studio-grade compressor, basic limiter, gate/expander, 4-band semi-parametric EQ, and high-pass filter. In all, we've packed 31 compressors, 31 limiters, 31 gates, 16 high-pass filters, 2 stereo reverbs/delays, and more into one remarkable Fat Channel.

The StudioLive 24.4.2 ups the ante with 4-band fully parametric equalization; a truly studio-grade gate with Key Filter and Key Listen; and a limiter with variable Threshold.

The StudioLive 16.0.2 may be compact, but its Fat Channel is loaded with a high-pass filter on every channel and aux (16 total), phase reverse for each channel strip (12), and a downward expander, compressor, limiter, and 3-band parametric EQ for every channel, aux output, FX bus, and main output (19 of each).

Engaged by pressing any Select button, the Fat Channel features extensive equalization and dynamics for every input channel, every aux output, every subgroup output (16.4.2 and 24.4.2), and the main outputs. The high-pass filter and EQ algorithms deliver extremely musical results. Also included in the Fat Channel are limiters, plus compressors and gates modeled after PreSonus' highly respected ACP88, providing complete dynamics control.

To let you get the most from all of this processing power without descending into menu purgatory, we designed the Fat Channel with clearly labeled, physical knobs; an ingenious, multifunction, 16-ladder LED display; an in-your-face Selected Channel display; and even a separate horizontal pan display. It's easy to instantly access any function and get clear, visible feedback.

Not just effects. Effects you'd expect from a $600 standalone processor.

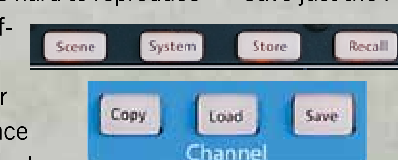
You get two programmable, 32-bit floating point, stereo DSP effects engines, loaded with 50 reverb, delay, and time-based effects presets that you can really use (see sidebar on page 12). The reverbs are so rich and detailed that you feel like you're there. Delays are precise. Slap echo sounds like old-skool tape effects. All 50 effects have easy-to-use parameter adjustment, tap tempo, and store and recall selection for the ultimate in creative flexibility.

The StudioLive 16.4.2 sports a stereo 31-band graphic equalizer on the main outputs, so you can compensate for room acoustics and speaker response, plus 6 mono 31-band graphic EQs that are assigned to the 6 aux sends. The new 24.4.2 provides even more flexibility, with 4 dual-mono 31-band graphic equalizers that can be applied to the main, subgroup, and aux outputs.

Whether StudioLive's 94+ signal processors and 50 DSP effect presets were on gigundo channel strips, in a whopping rack of outboard gear, or neatly condensed into our Fat Channel, they have a lot of settings to remember and reset at every performance. That's where the power of digital comes in: StudioLive never forgets.

What was then is now: complete store and recall.

Two factors work against getting that Perfect Mix with an analog mixer. First, the Perfect Mix can be hard to reproduce a week, day, or hour after you perfect it. And second, a good mix for a complete performance should be dynamic: levels, effects, and EQ tailored to each song or segment of the show, service, or presentation.





StudioLive solves this problem by letting you save all of your digital settings for quick setup and recall. Save Scenes that include every setting on the mixer. Save just the Fat Channel settings. Copy-and-paste settings across multiple channels. Save individual DSP effects for ultimate ease, speed, and control. This means that for fixed applications like clubs, churches, and auditoriums, you can always count on the same sound. It means that you can fine-tune Scenes for different songs and call them up instantly. And it lets rank amateur volunteers run the StudioLive and achieve pro-quality sound.

We've included a whole library of individual channel settings as starting points for optimizing the sound of instruments, vocals, and spoken word. And an Automatic AutoStore feature regularly saves your current settings in case the power fails.

Virtual StudioLive: The magic of computer control.

Extensive I/O and high-quality processing are just the beginning. We've greatly enhanced StudioLive by providing tightly integrated control software. Written exclusively for StudioLive mixers, Virtual StudioLive (VSL) provides a complete visual representation of the mixer, allowing you to control the features with a mouse, trackpad, or trackball.

You can see and control the most-used mixer parameters all at once



Capture 1.1 lets you record with two mouse clicks. This multi-track recording application for Mac and PC is included with all StudioLive-family mixers.





Virtual StudioLive Laptop Control

onscreen, including channel, subgroup, aux send, and main levels, as well as Fat Channel, effects, and EQ settings.

And Virtual StudioLive provides bidirectional control, so anything you change on the mixer also changes in the software and vice-versa, all in real time.

Drag different Fat Channel presets into all channels in seconds. Mute or solo every channel with a sweep of the mouse.

To load a Scene to the mixer, or a preset to a channel strip, just drag-and-drop them onto the virtual mixing surface!

Want to load just the EQ settings from a preset onto Channel 1? Simply drag that preset onto Channel 1's EQ Microview. You can mix and match settings to your heart's content. Have more Scenes and settings than the mixer's memory can hold? Store, name, and rearrange them in VSL's browser, which you can see onscreen at all times.

Collect and trade Scenes with other StudioLive users. Send them via e-mail. Even edit them in an XML text editor!

VSL watches your back(up).

You just finished a big session, and you want to back up all mixer settings from the session in case you need them again. With VSL, you can quickly save a single, timestamped backup of the entire mixer, rather than having to save each Scene and preset individually.

Perfect for church volunteers who are more familiar with computer screens than a gazillion knobs and buttons. Create global StudioLive scenes for things like Sermon, Choir Solo, or Praise Band Intro and save them in the VSL browser. Then all it takes is a mouse move to totally reset the mixer.



Certain Fat Channel settings — especially equalization — are easiest to adjust when seen graphically. VSL has a pop-up Fat Channel window that makes tweaking super-easy, with instant visual feedback.

Even better: wireless control.

You're mixing a live show with an old-skool mixer—make that any mixer other than StudioLive—and you need to check the sound underneath the balcony—or in the balcony, for that matter. Or you're sound-checking and want to hear the stage monitors for yourself. If you can't leave the mixing station, you have to rely on someone else's ears. If you don't have a reliable crew, you don't have a chance.

You can say goodbye to that problem if you use a StudioLive mixer and an Apple iPad! With SL Remote for iPad—available free from the Apple App Store—you have complete, real-time, wireless remote control over Virtual StudioLive, which in turn offers real-time control over the StudioLive mixer. As long as you have a wireless connection between your iPad and computer, you are in control of the console. So check the mix in the corners and under and on the balcony, tweaking your settings on the fly. Adjust the stage monitors from the stage. You are now free to move about the venue!



When you're comparing digital mixers, you'll notice that they all let you recall a limited number of scenes from an LCD screen on the mixer. But only StudioLive lets you store and recall and drag-and-drop an *unlimited* number of scenes from a FireWire-connected laptop. That's the power of Virtual StudioLive.

Even better yet: wireless remote control from multiple iPads!

At once! That's something even $20,000 digital mixers can't currently do. With StudioLive Remote, each performer can have an iPad to control their personal monitor mix. When you do the math, you'll discover that this solution costs less than glitzy dedicated personal monitoring systems — and gives the musician an iPad to use for other things, like watching videos during the break or e-mailing Mom.

And of course it means that anywhere in a club or church is "front of house." You can finally fine-tune the sound at various points in the venue. Or mix from the back of the hall when the mixer has to be on stage. Or mix from the stage when the mixer has to be at the back of the hall. You get the idea.

A truly elegant application.

StudioLive Remote is slicker than a boa constrictor in a Vaseline® factory. Monitor input levels in real time. Scroll through all your input channels. Seamlessly switch between auxes, channels, and the Fat Channel. And if course, StudioLive Remote is free from the Apple® App Store.

Recording made easy.

Multitrack recording. Check out our competition, and you'll discover that their "recording" capabilities amount to stereo-only or just four channels — or require expensive add-ons.

If you have a laptop, you have a multitrack digital recorder instantly ready to capture your gig, church service, or presentation. Just two mouse clicks engages Capture 1.1 recording software. Then your Studio One Artist digital audio workstation lets you overdub, edit, and sweeten to your heart's content.

StudioLive features a tightly integrated FireWire interface with advanced JetPLL™ synchronization. The 16.0.2 can send 16 simultaneous streams to the computer and can return up to 16 simultaneous playback streams. The 16.4.2 ups the ante to 32 recording streams and 18 playback streams, and the 24.4.2 delivers 32 recording and 26 playback streams. Each FireWire recording channel can be set to record either pre- or post-Fat Channel signal processing, delivering total flexibility and power.

Do soundchecks without the band.

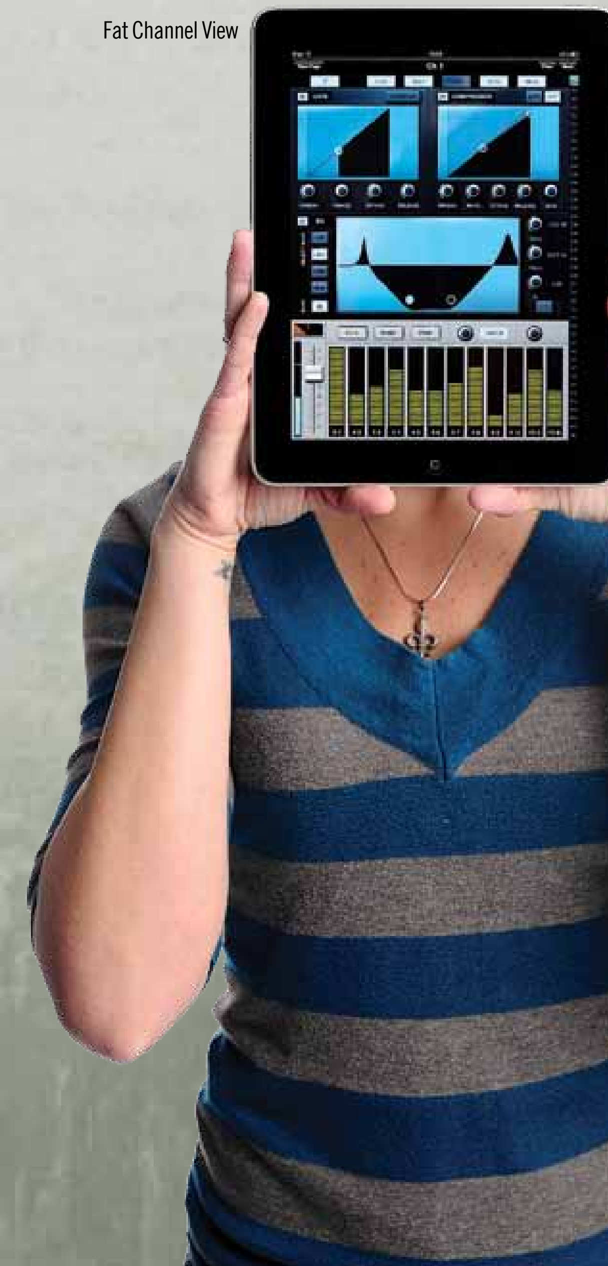
Because StudioLive can so easily return FireWire playback streams from your computer, you can pull off nifty tricks. You can create backing tracks at your studio and seamlessly blend them with live performance. Or "virtually" soundcheck your band and fine-tune the P.A. in a new venue, even when the band's not there yet. (The drummer got stuck in traffic again.) And Capture can run simultaneously with Virtual StudioLive.

Capture



Don't try this with the "recording" software that comes with other small-format digital mixers!

Capture 1.1 recording software lets you insert ***markers*** during a live recording — between songs or parts of a worship service or presentation—with a single mouse click. Later, when you are ready to edit the performance, you can export each region you have marked as a *separate file,* using a single command. This saves hours and hours of work!



Fat Channel View

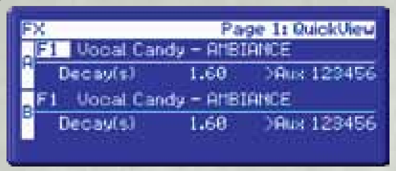


Mixer View



Aux View

StudioLive 24.4.2, 16.4.2 and new 16.0.2



Fifty practical StudioLive 32-bit Digital Effects

Some of our competitors include a lot more than 50 digital effects. But frankly, many of their "effects" are so weird that they aren't good for much more than a hearty chuckle or the most drunken karaoke party in history.

Instead, we armed StudioLive with an essential library of serious, down-to-earth reverbs and delays created by seasoned sound professionals. Each is useful, practical, and very rich, thanks to 32-bit floating point processing and exquisite algorithms. None of them sound like a dog gargling—unless you want them to, since each has multiple adjustable parameters.

AMBIENCE
- Natural
- Lively

SMALL ROOM
- Closet
- Studio A
- Studio B
- Bedroom

BRIGHT ROOM
- Kitchen
- Tile Floors
- Tile Bathroom
- Concrete Floors

SMALL HALL
- Radio Booth
- Small Club
- Big Club

BRIGHT HALL
- Brick House
- Linoleum Room
- Tile Room

WARM HALL
- Log Cabin
- Wood Floors
- Brick Club
- High Ceilings

GATED HALL
- GateVerb Short
- GateVerb Med
- GateVerb Long
- GateVerb Extreme

LARGE HALL
- Church
- Cathedral
- Gymnasium
- Arena

PLATE
- Shimmer
- Thick
- Drums
- Vox

MONO DELAY
- M: Short Slap
- M: Long Slap
- M: Triplet
- M: Triplet

FILTER DELAY
- Analog Slap
- Analog Trip
- Analog 8th

STEREO DELAY
- Slap Quick
- Long Slap
- Spacey
- Long Tail
- ST: Triplet

PING PONG DELAY
- Quick
- Slap
- Spacey
- Trip
- Purple Rain

Live and SL Remote, so you can personally soundcheck every part of the stage and house.

Inside, it's pure PreSonus.

Ease of use and powerful features only count if the sound quality is equally impressive. After all, it really comes down to how good the microphone preamps are, how clean the signal path is, and how well the digital mixing algorithms perform.

That's why you should choose a digital mixer made by PreSonus, a company already famous for its analog mic preamps, pristine digital interfaces, and well-regarded signal processors.

XMAX™ Class A preamplifiers.

StudioLive preamplifiers have three key advantages:

1. High Voltage. The XMAX preamplifier runs on power rails of 30V. Most off-the-shelf, op-amp-based designs run on power rails of 10V to 18V. Higher-voltage power rails deliver more headroom, deeper lows, smoother highs, and a richer overall sound.

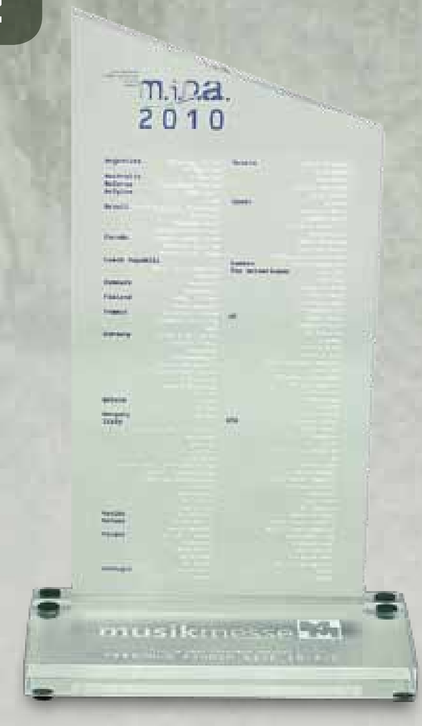
2. Discrete components — not op-amps. We only use genuine transistors, resistors, and capacitors for ultra-low noise and transparency. Op-amps add noise, coloration, and harshness to a signal.

3. Class A circuitry. Class A circuits have no crossover distortion and deliver purer, clearer, and more musical results than the Class AB designs that are found in many preamps.

The net result of the XMAX preamp design is high headroom, low noise, wide dynamic range, extended frequency response, and—most important—musicality and transparency, with smooth highs; solid, deep lows; and everything in between.

> **"No disrespect to Yamaha, but the StudioLive sounds better than the PM5D. The quality difference was shocking."**
>
> **Matt Trevino,** FOH Engineer (Cold, Suede)





Ultra-high-headroom, 32-bit floating-point processing is used for all digital mixing. All analog inputs and outputs use the highest-quality digital converters available, with +118 dB dynamic range, for spectacular sonic results and unmatched musicality.

JetPLL Sync. Synchronization to your computer is stable and robust, thanks to JetPLL™ synchronization technology. JetPLL incorporates noise shaping to virtually remove all audio-band jitter, ensuring near-perfect clock performance and optimal converter performance when networking two or more digital-audio devices. JetPLL quickly locks to any digital format through a wide range of frequencies and is extremely robust and tolerant of wide variations in clock frequencies. As a result, you'll experience better stereo separation and clearer, more transparent audio.

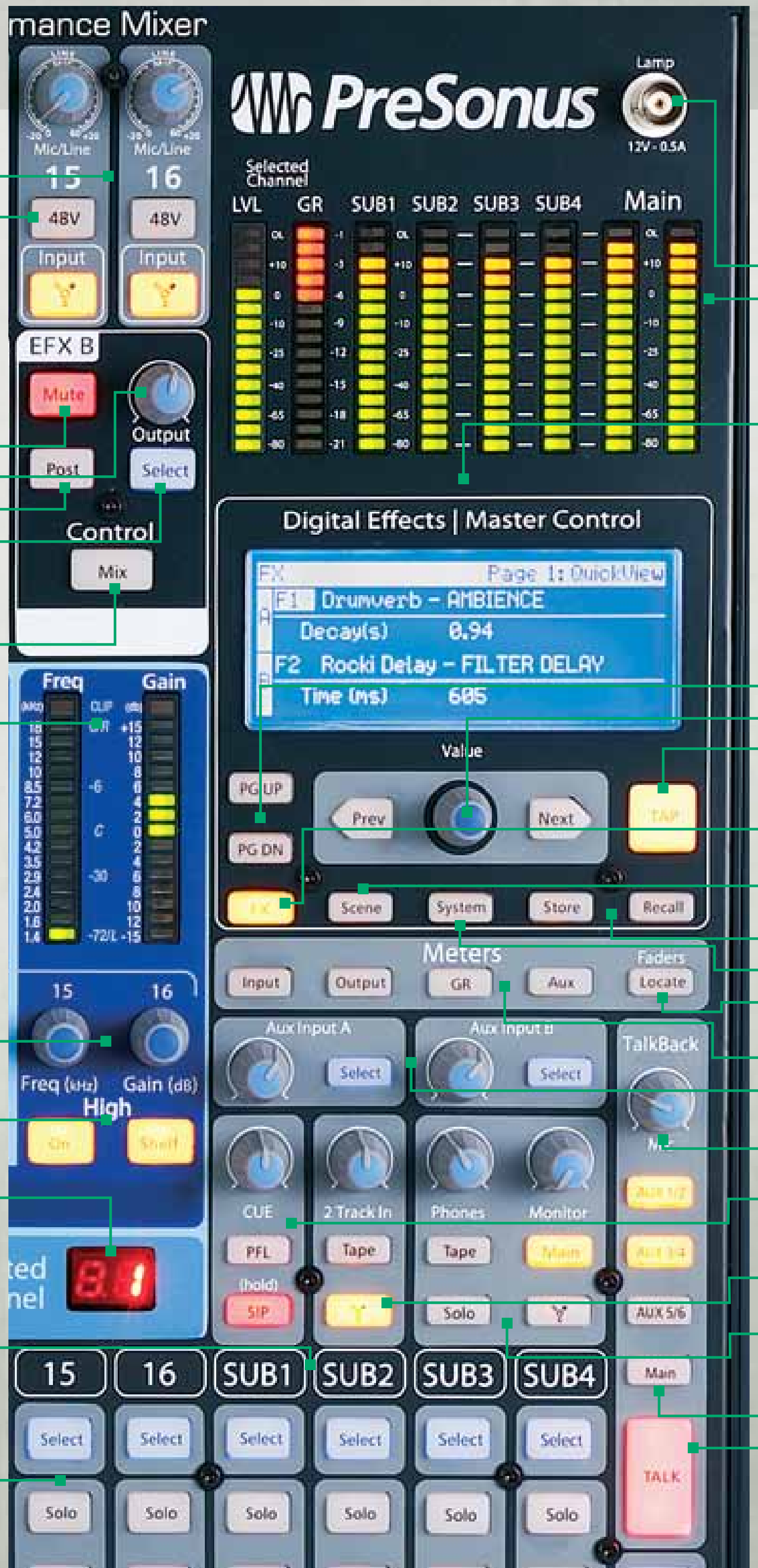
StudioLive expands with your input needs.

Need more than 16 or 24 channels? Daisy-chain up to four StudioLive 16.4.2s via their FireWire ports to get up to 64 input channels and 16 submix buses. Or combine two 24.4.2s for 48 channels. (Note that chaining three or more StudioLive 16.4.2s or two 24.4.2s disables recording and computer connectivity.) Combining consoles is fast and easy: just remove the side rails, add optional Transition Brackets, and connect the units with FireWire cables.

Support and manuals that speak English–and other languages.

PreSonus is based the heart of Cajun Country in scenic Baton Rouge, Louisiana, USA. We have an expert team of tech-support folks who are ready to help you get the most from your StudioLive digital mixer. If they don't know the answer, they go about 20 feet and ask the engineers who invented it.

Outside the U.S., we've carefully selected distributors who are equally committed to supporting StudioLive with actual humans. And we've worked with native speakers to translate our manuals into Spanish, German, French, and Japanese.



StudioLive 24.4.2 & StudioLive 16.4.2

> **"Every touring engineer that comes into Zydeco raves about the StudioLive 24.4.2. I really enjoy using it night after night. It really makes my job that much easier."**
>
> **Kevin Duthu,** FOH Engineer (Zydeco, Birmingham, AL)



Our StudioLive manuals not only inform you of controls and connections, they also give good, basic advice on subjects like dynamic processing and parametric equalization. And we host a lively PreSonus forum where you can benefit from the experiences and opinions of the StudioLive user community and our moderators.

Growing your StudioLive 16.4.2

	Total input channels	Submix buses	Recording Channels	Digital EFX buses
16.4.2 x 2	32	8	32	4
16.4.2 x 3	48	12	N/A*	6
16.4.2 x 4	64	16	N/A*	8

*PreSonus supports computer recording with 2 StudioLive 16.4.2 mixers. However up to 4 mixers can be daisy-chained to run as a 64-channel console (without FireWire recording capability).

You've read the book. Now see the movie(s).

We've cranked out over 60 videos about how to use our StudioLive mixers. They aren't as glitzy as some companies make. But we make up in information and sheer manic spirit what we sometimes lack in production values.

Start with the "shortcut" URLs at right, or scan the QR Code® with your phone. Or search "StudioLive" on YouTube or Vimeo for a whole lot more.

But start with our Web site — at least long enough to locate your nearest PreSonus dealer. Because nothing beats actually getting your hands on a StudioLive digital mixer. You'll see what we mean about intuitive ease-of-use. You'll hear what we mean about Class A preamps, rich DSP effects, and overall sound quality. You'll come to believe in StudioLive family values. And you'll understand why StudioLive 16.0.2, 16.4.2, and 24.4.2 are the best-selling small-format digital mixers in the world.



StudioLive 16.4.2 at the Gig video
www.presonus.com/vid101



StudioLive 16.4.2 for Worship video
www.presonus.com/vid102



StudioLive VSL remote control video
www.presonus.com/vid103



StudioLive 16.4.2 Overview video
www.presonus.com/vid100



StudioLive + Studio One DAW video
www.presonus.com/vid104

StudioLive [24] 24.4.2, StudioLive [16 4.2] 16.4.2, and StudioLive [16 0.2] 16.02 Performance and Recording Digital Mixers

INPUTS

- [24] **24 mic/line inputs** with high-headroom Class A XMAX™ mic preamplifiers
- [16 4.2] **16 mic/line inputs** with high-headroom Class A XMAX™ mic preamplifiers
- [16 0.2] **16 channel line inputs (4 RCA and 16 ¼") and 12 mic inputs** with high-headroom Class A XMAX™ mic preamplifiers

AUX MIXES

- [24] **10 auxiliary mixes**
- [16 4.2] **6 auxiliary mixes**
- [16 0.2] **4 auxiliary mixes**

COMPUTER INTERFACE

- [24] **32-in/26-out FireWire digital recording interface** (24-bit/44.1 kHz and 48 kHz)
- [16 4.2] **32-in/18-out FireWire digital recording interface** (24-bit/44.1 kHz and 48 kHz)
- [16 0.2] **16-in/16-out FireWire digital recording interface** (24-bit/44.1 kHz and 48 kHz)
- [24] [16 4.2] [16 0.2] **Direct recording interface** compatible with Logic®, Nuendo, Cubase, Sonar™, Digital Performer™, Ableton™ Live, and more

SOFTWARE INCLUDED

- [24] [16 4.2] [16 0.2] **Studio One Artist** Digital Audio Workstation software for Mac™ and PC
- [24] [16 4.2] [16 0.2] **Capture™ 1.1** recording software for Mac™ and PC
- [24] [16 4.2] [16 0.2] **Virtual StudioLive™** computer control for Mac™ and PC

CHANNEL STRIPS

- [24] **24 channel strips**
- [16 4.2] **16 channel strips**
- [16 0.2] **12 channel strips (8 mono, 4 stereo)**

- [24] [16 4.2] [16 0.2] **Trim control** with -20 to +20 dBV line/-15 to +65 dBu mic gain range (80dB!)
- [24] [16 4.2] [16 0.2] **+48V phantom power** switch for condenser microphones
- [24] [16 4.2] **FireWire Input Select**
- [16 0.2] **FireWire Return MultiMode button** (one button serves multiple functions)
- [24] [16 4.2] **100 mm precision faders**
- [16 0.2] **60 mm precision faders**
- [24] [16 4.2] **Lighted Solo and Mute buttons**
- [16 0.2] **Lighted Solo and Mute MultiMode buttons** (one button serves multiple functions)
- [24] [16 4.2] [16 0.2] **Access to Fat Channel functions**
- [24] [16 4.2] [16 0.2] **15-LED ladder metering + clip LED**
- [24] [16 4.2] **Analog ¼" insert** (rear panel)

SUBGROUP BUSES

- [24] [16 4.2] **4 subgroup buses, each with:**
  - Solo
  - Mute
  - Access to Fat Channel functions (except high-pass filter and phase reverse)

AUX SENDS

- [24] [16 4.2] [16 0.2] [24] **10 /** [16 4.2] **6 /** [16 0.2] **4 aux sends,** each with:
  - [24] [16 4.2] Lighted Solo Button
  - [16 0.2] Lighted Solo and Mute MultiMode buttons (one button serves multiple functions)
  - [24] [16 4.2] [16 0.2] Pre/post-fader send
  - [24] [16 4.2] [16 0.2] Output-level control
  - [24] [16 4.2] [16 0.2] Access to Fat Channel functions (except phase reverse)
  - [24] [16 4.2] Mix and Mix/Pan buttons for Fat Channel level setting and readout
  - [16 0.2] Encoder Mode buttons for Fat Channel send and pan level setting and readout
  - [24] [16 4.2] [16 0.2] Available sources: [24] 24 / [16 4.2] [16 0.2] 16 input channels, FX A and B, Talkback, [24] [16 4.2] Tape Input, Main FireWire Return, Aux Inputs A and B



16.4.2 Firmware Upgrade!

Now you get six more graphic EQs that are dedicated to the aux mixes, speaker delays (2-500 ms) on the subgroup outs, and Aux Flip Mode (provides sends for Main FireWire Return, Aux In A and B, FXA and FXB, and TalkBack). This free upgrade works with all StudioLive 16.4.2 digital mixers. Who loves ya, baby?

INTERNAL EFFECTS SENDS

24 16.4.2 16.0.2 **2 internal digital effects-processors,** each with 50 customizable reverb and delay presets

24 16.4.2 16.0.2 **2 internal effects sends, each with:**
- 24 16.4.2 Mute
- 16.0.2 Assign/Unassign to Aux 1-4
- 16.0.2 Assign/Unassign to Mains
- 24 16.4.2 Pre/post-fader send
- 24 16.4.2 16.0.2 Output-level control
- 24 16.4.2 16.0.2 Access to Fat Channel (except phase reverse)
- 24 16.4.2 16.0.2 Effects-send Select for Fat Channel metering
- 24 16.4.2 Mix button for Fat Channel send-level setting and readout
- 16.0.2 Encoder Mode button for Fat Channel send-level setting and readout

"WOW! How did you get that snare to sound so good?"



(Don't tell them it was one of the 50 StudioLive Fat Channel channel presets.)

StudioLive's Fat Channel lets you apply the equivalent of a six-foot rack of signal processors to every input. If you're an experienced sound person, you'll love all the options. But if you're new to pro audio, gating, compression, limiting, semi-parametric equalization, and so on, can seem pretty complicated—which is why we've built in 50 excellent preset starting points.

Before we released the StudioLive, we sent some out to professional sound mixers and engineers, let them tweak to their heart's content under actual live and studio conditions, and then stored the results in factory presets. You get the benefit of their years of experience at making drums, percussion, guitars, keyboards, horns, vocals, and spoken word sound their best.

And of course you can alter, rename, and generally customize each preset and save it in any of 50 empty storage locations. Here's a sample:

Drums
Kick, Funk, Jazz, Fat Snare and Snare Cracka-lak, Toms Low and Hi Overhead, Rock, plus 9 more

Bass
Electric 1, 2; Slap Upright

Guitar
Rock 1, 2; Funk, Metal; Acoustic, and 3 more

Keyboards
Piano: Bright, Warm, Jazz, and 3 more

Horns
Trumpet,Trombone, Sax, and Solo Sax

Percussion
Congas, Bongos, and more

Voice
3 male presets, 2 female presets, 2 spoken-word presets

MASTER SECTION

24 16.4.2 **Aux Input A and B**

24 16.4.2 **Level Control and Select (Fat Channel metering) switch**

24 16.4.2 **Access to all Fat Channel functions** (except phase reverse)

24 16.4.2 16.0.2 **Talkback System**
- Mic Level control
- Output Select (24 Aux 1-2, 3-6, 7-10, Main / 16.4.2 Aux 1-2, 3-4, 5-6, Main / 16.0.2 Aux 1-2, 3-4)
- Talk button
- Rear-panel XLR mic input with level control and continuous 48V phantom power

24 16.4.2 **2 Track In**
- Level control
- Tape Input to Mains button
- FireWire return to Mains button

24 16.4.2 16.0.2 **Solo Bus**
- 24 16.4.2 16.0.2 Cue Mix volume control
- 24 16.4.2 16.0.2 PFL and Solo In Place (SIP) buttons
- 16.0.2 AFL button

24 16.4.2 16.0.2 **Monitor Bus**
- 24 16.4.2 16.0.2 Headphone-output level control
- 24 16.4.2 16.0.2 Control-room monitor-level control
- 24 16.4.2 16.0.2 Solo Bus to Monitor button
- 24 16.4.2 Tape Input to Monitor button
- 24 16.4.2 16.0.2 Main L/R FireWire Return to Monitor button
- 24 16.4.2 16.0.2 Main Mix to Monitor button

FAT CHANNEL with rotary encoders

24 16.4.2 16.0.2 **Pan with dedicated 15-LED display**

24 16.4.2 16.0.2 **Stereo link for input channels, aux buses, and 24 16.4.2 subgroups**

24 16.4.2 16.0.2 **Phase reverse** (input channels only)

24 16.4.2 16.0.2 **High-pass filter: 6 dB/oct.,** sweepable from Off to 1 kHz (input channels, auxes, and FX buses only)

24 **4-band fully parametric equalizer**
- Low EQ: sweepable from 36 Hz to 465 Hz, ±15 dB, switchable shelf or peaking
- Low Mid EQ: sweepable from 90 Hz to 1.2 kHz, ±15 dB, variable Q 0.1 to 4.0
- High Mid EQ: sweepable from 380 Hz to 5 kHz, ±15 dB, variable Q 0.1 to 4.0
- High EQ: sweepable from 1.4 kHz to 18 kHz, ±15 dB, switchable shelf or peaking
- Master EQ On/Off button

16.4.2 **4-band semi-parametric equalization**
- Low EQ: sweepable from 36 Hz to 465 Hz, ±15 dB, switchable shelf or peaking
- Low Mid EQ: sweepable from 90 Hz to 1.2 kHz, ±15 dB, switchable 0.55/2.0 Q
- High Mid EQ: sweepable from 380 Hz to 5 kHz, ±15 dB, switchable 0.55/2.0 Q
- High EQ: sweepable from 1.4 kHz to 18 kHz, ±15 dB, switchable shelf or peaking

16.0.2 **3-band semi-parametric equalization**
- Low EQ: sweepable from 36 Hz to 465 Hz, ±15 dB, switchable shelf or peaking
- Mid EQ: sweepable from 260 Hz to 3.5 kHz, ±15 dB, switchable 0.55/2.0 Q
- High EQ: sweepable from 1.4 kHz to 18 kHz, ±15 dB, switchable shelf or peaking

24 **Gate:** Threshold 0 to -84 dB, Attack 0.02 to 500 ms, Release 0.05 to 2 sec, Bandpass Key Filter 40 Hz to 16 kHz, second-order resonant bandpass filter Q (0.7) with Key Listen function

16.4.2 **Gate:** Threshold 0 to -84 dB; Release 0.05 to 2 sec

16.0.2 **Gate:** Threshold 0 to -84 dB

24 16.4.2 **Compressor:** Threshold -56 to 0 dB; Ratio 1:1 to 14:1; Attack 0.2 to 150 ms; Release 2.5 to 900 ms; Makeup Gain 0 to 28 dB; Soft Knee switch; Auto Mode with 10 ms Attack and 150 ms Release

16.0.2 **Compressor:** Threshold -56 to 0 dB, Ratio 1:1 to 14:1, Response (Attack and Release) Smooth to Tight, Makeup Gain 0 to 28 dB, Soft Knee switch, Auto Mode with 10 ms Attack and 150 ms Release

24 **Limiter:** variable Threshold -28 dBfs to 0, ∞:1 Ratio

16.4.2 16.0.2 **Limiter:** 0 dBFS Threshold, ∞:1 Ratio

24 16.4.2 **Output Assign:** 4 subgroups and main

16.0.2 **Preset assignment to main output bus**

24 16.4.2 16.0.2 **All settings can be copied among channels and saved as user presets.**

24 16.4.2 16.0.2 **50 channel-strip presets for drums, bass, guitars, horns, keyboards, and vocals**

24 **Eight 31-band graphic equalizers**
- Assignable in four stereo pairs
- Mono or stereo operation
- Main outputs, aux outputs, subgroup outputs

16.4.2 **1 stereo and 6 mono 31-band graphic equalizers**
- Stereo GEQ available on Main outputs only
- 1 mono GEQ available on each of the 6 Aux outputs
- 1 stereo 31-band graphic equalizer
- Preset as a stereo pair
- Available on Main outputs only

16.0.2 **1 stereo 31-band graphic equalizer**
- Preset as a stereo pair
- Available on Main outputs only

24 16.4.2 **500 ms delays on Subgroups 1-4**

SCENE STORE AND RECALL

24 16.4.2 16.0.2 **Global Scene Storage:** all current StudioLive settings (up to 80 at a time)

24 16.4.2 16.0.2 **Automatic Global AutoStore**

24 16.4.2 16.0.2 **Individual channel-strip Scene storage.** Up to 48 at a time, plus 50 customizable factory presets for instruments and vocal

24 16.4.2 16.0.2 **Copy and Paste between channels**

24 16.4.2 16.0.2 **Customizable naming** (for example, "Saturday Gig" or "Main Worship Service")

24 16.4.2 16.0.2 **Lockout mode to keep inspired amateurs from changing your settings**

16.0.2 16.0.2 MIDI CONTROL MODE

- Recall Scenes and FX Presets using MIDI Program Changes
- Control main output volume and effects level
- Mute effects to Mains

METERING/DISPLAYS

24 **24 x 16-** / 16.4.2 **16 x 16-** / 16.0.2 **12 x 16-LED Fat Channel matrix:**
- 24 16.4.2 16.0.2 Pre-dynamics/pre-fader input
- 24 16.4.2 Post-dynamics/post-fader output
- 24 16.4.2 16.0.2 Gain reduction
- 24 16.4.2 16.0.2 24 Aux 1-10/ 16.4.2 1-6 / 16.0.2 1-4
- 24 16.4.2 EFX A/B output
- 16.0.2 Main L/R post-fader output
- 24 16.4.2 16.0.2 Fader-position recall

24 16.4.2 **8 x 15-LED main meter bank**
- Selected channel level
- Selected channel gain reduction
- Sub buses 1 to 4
- Main stereo outputs

24 16.4.2 16.0.2 **15-LED horizontal Pan/Balance display**

24 16.4.2 16.0.2 **64 x 194 LCD matrix**
- Effects parameters
- Scene creation, storage, and recall
- System menus

24 16.4.2 16.0.2 **2-digit Channel Selected display**





"For recordists working under pressure in both live and studio environments, it's currently in a league of its own." —Mike Senior, *Sound on Sound*

INPUT/OUTPUT

- 24 — **24 main inputs, each with XLR mic, ¼" balanced line, and ¼" unbalanced inserts**
- 16.4.2 — **16 main inputs, each with XLR mic, ¼" balanced line, and ¼" unbalanced inserts**
- 16.0.2 — **16 main inputs**
  - 12 with XLR mic
  - 16 with ¼" balanced line
  - 4 (2 L/R pairs) with RCA line
- 24 16.4.2 — **2 ¼" balanced stereo (L/R) aux inputs**
- 24 16.4.2 16.0.2 — **1 XLR talkback-mic input with phantom power and level control**
- 24 16.4.2 — **RCA stereo (L/R) tape inputs and outputs**
- 24 16.4.2 16.0.2 — **XLR stereo (L/R) main outputs with level control**
- 24 16.4.2 16.0.2 — **¼" balanced stereo (L/R) main outputs**
- 24 16.4.2 16.0.2 — **XLR mono output with level control**
- 24 16.4.2 16.0.2 — **¼" balanced stereo (L/R) control-room outputs**
- 24 16.4.2 16.0.2 — **¼" headphone output**
- 24 16.4.2 — **4 ¼" subgroup outputs**
- 24 16.4.2 16.0.2 — **24 10 / 16.4.2 6 / 16.0.2 4 ¼" balanced aux outputs**
- 24 16.4.2 — **24 pre-insert, pre-converter balanced direct outputs,** Ch. 1-8, 9-16, 17-24 (DB25 sockets) **/ 16 pre-insert, pre-converter balanced direct outputs,** Ch. 1-8, 9-16 (DB25 sockets)
- 24 16.4.2 — **S/PDIF digital out**
- 24 16.4.2 16.0.2 — **2 FireWire 400 ports**
- 16.0.2 — **MIDI In and Out (5-pin DIN)**

DIGITALIA

- 24 16.4.2 16.0.2 — **High-definition analog-to-digital converters** (118 dB dynamic range)
- 24 16.4.2 16.0.2 — **Unlimited-headroom, 32-bit floating point, digital mixing and effects processing**
- 24 16.4.2 16.0.2 — **Internal sample frequency 44.1 kHz and 48 kHz**

PHYSICAL

- 24 16.4.2 16.0.2 — **Rugged, non-flex steel chassis**
- 24 16.4.2 — **100 mm long-throw faders**
- 16.0.2 — **60 mm long-throw faders**
- 24 16.4.2 16.0.2 — **Military-grade, quick-touch buttons**
- 24 16.4.2 16.0.2 — **BNC 12V lamp socket**
- **Optional dust covers available**

INCLUDED SOFTWARE

24 16.4.2 16.0.2 — **Universal Control** control-panel application for Mac® OS X and Windows®

64 BIT UNIVERSAL CONTROL

24 16.4.2 16.0.2 — **Virtual StudioLive™ (part of Universal Control)**

- Bidirectional control of commonly used mixer parameters
- Easy drag-and-drop workflow
- Drag presets directly to channels
- Drag parts of presets directly to components in the Fat Channel
- Adjust the Fat Channel gate, compressor, and EQ and the graphic EQ and effects in a huge pop-up window
- Quickly drop entire Scenes to the mixer for instant recall of all channel, effects, and graphic EQ settings
- Load effects quickly by simply dragging presets into the GUI
- Makes StudioLive as easy to use as Studio One
- Use the mouse to quickly assign channels to multiple buses, mute, solo, etc.
- Timestamped backups of the entire board



Preset Management

- Store and organize presets on your computer, then transfer them to your mixer for that night's gig
- Create presets on the road, store them to the mixer, then drag them to your preset pool the next time you're connected to the computer
- Reorder presets in mixer memory; easily order presets to best fit your workflow for the gig
- Share presets with friends; drag presets out of the browser and email, IM, or disk-swap presets with other StudioLive owners

Mixer Overview

- See all the most-used parameters on the mixer at once
- See the state of all Fat Channel settings at once
- See all aux mixes at once
- See the current effects and parameter settings
- See graphic equalizer settings

24 16.4.2 16.0.2 — **Studio One™ Artist**

- PreSonus' revolutionary new digital-audio workstation with unlimited track count and 4+ GB of third-party resources. www.presonus.com or our 2011 Full Line Brochure for details.



24 16.4.2 16.0.2 — **Capture™ 1.1**

- Multitrack recording application (unlimited input channels and stereo stream from StudioLive) for Mac® and PC
- Record with two mouse clicks
- Essential editing suite (copy, cut, paste, splice, resize)
- Peak LED-style meter bridge with clip indicators



- Marker placement and recall
- Export between markers
- Record stereo mix from StudioLive mixer
- Full transport control
- Import/export individual WAV, AIFF, or OpenTL

StudioLive Remote™ (available from the Apple Apps Store)

- Runs on an Apple iPad
- Provides wireless control over Virtual StudioLive, in turn controlling the StudioLive.
- Requires VSL running on a laptop that is connected to StudioLive via FireWire



Multiple Views

- Overview displays the most-used parameters, such as channel levels, mutes, panning, EQ curves, and more for multiple channels at once
- Tap for a closeup view of Fat Channel processing. Navigate between gate, compressor, EQ, and so on with the flick of a fingertip.
- Aux view shows you the levels, panning, and Fat Channel processing for the Aux sends and internal FX. Move between processors with a flick of a fingertip.
- GEQ view lets you adjust the graphic EQ .
- Hold your iPad in Portrait position to see every available parameter for the currently selected channel

24 16.4.2 16.0.2 Computer System Requirements

Studio One Artist, Virtual StudioLive, and Capture

Windows®

- Windows XP SP2 (32- or 64-bit) or later, Vista (32- or 64-bit), or Windows 7 (32- or 64-bit)
- Intel Pentium 4 1.6 GHz processor or AMD Athlon 64 (Turion) (2.5 GHz or faster recommended)
- 1 GB RAM (2 GB or more recommended)

Mac®

- Mac OS X 10.5.2 or later
- Intel Core Solo 1.5 GHz processor (2 GHz or faster recommended)
- 1 GB RAM (2 GB or more recommended)

Windows and Mac Systems

- FireWire 400 (IEEE 1394) port or FireWire 800 with adapter
- Internet connection recommended
- DVD-ROM drive
- Internal or external 7200 RPM storage drive highly recommended
- Monitor resolution for PC and Mac no lower than 1024x768 pixels

24 16.4.2 16.0.2 Computer System Requirements

StudioLive Remote for iPad

Windows or Mac computer system with:

- Above specifications, including FireWire 400 (IEEE 1394) port or FireWire 800 with adapter
- Internal or external Wi-Fi
- Apple iPad
- StudioLive Remote is a free application that can be downloaded from the online Apple App Store
- Internet connection recommended
- DVD-ROM drive
- Internal or external 7200 RPM storage drive highly recommended
- Monitor resolution for PC and Mac no lower than 1024x768 pixels

"The design is so good that I was able to learn 80 percent of the desk without ever cracking open the manual."
– Mike Senior, **Sound on Sound**



StudioLive Digital Mixer Specifications

	Mic Preamp Frequency Response to Direct Output @ unity gain	Mic Preamp Frequency Response to Main Output @ unity gain	Mic Preamp Input Impedance	Mic Preamp THD to Direct Output & Main Output [2]	Mic Preamp EIN to Direct Output	Mic Preamp S/N Ratio to Direct Output [6]	Mic Preamp S/N Ratio to Main Output [6]	Mic Preamp Common Mode Rejection Ratio 1 kHz @ unity gain	Mic Preamp Gain Control Range ± 1 dB	Mic Preamp Maximum Input Level @ unity gain	Line Input Frequency Response to Direct Outputs @ unity gain	Line Input Frequency Response to Main Outputs @ unity gain
StudioLive 16.0.2	20 to 40 kHz, 0/-0.5 dBu	20-20 kHz, ±0.5 dBu	1 kΩ	< 0.005%	+125 dB unwtd, +130 dB A-wtd	>-97 dB	>-94 dB	>+65 dB	-16 dB to +67 dB	+16 dBu	10-40 kHz, +0/ -0.5 dBu	20-20 kHz, ± 0.5 dBu
StudioLive 16.4.2	20 to 40 kHz, 0/-0.5 dBu	20-20 kHz, ±0.5 dBu	1 kΩ	< 0.005%	+125 dB unwtd, +130 dB A-wtd	>-97 dB	>-94 dB	>+65 dB	-16 dB to +67 dB	+16 dBu	10-40 kHz, +0/ -0.5 dBu	20-20 kHz, ± 0.5 dBu
StudioLive 24.4.2	20 to 40 kHz, 0/-0.5 dBu	20-20 kHz, ±0.5 dBu	1 kΩ	< 0.005%	+125 dB unwtd, +130 dB A-wtd	>-97 dB	>-94 dB	>+65 dB	-16 dB to +67 dB	+16 dBu	10-40 kHz, +0/ -0.5 dBu	20-20 kHz, ± 0.5 dBu

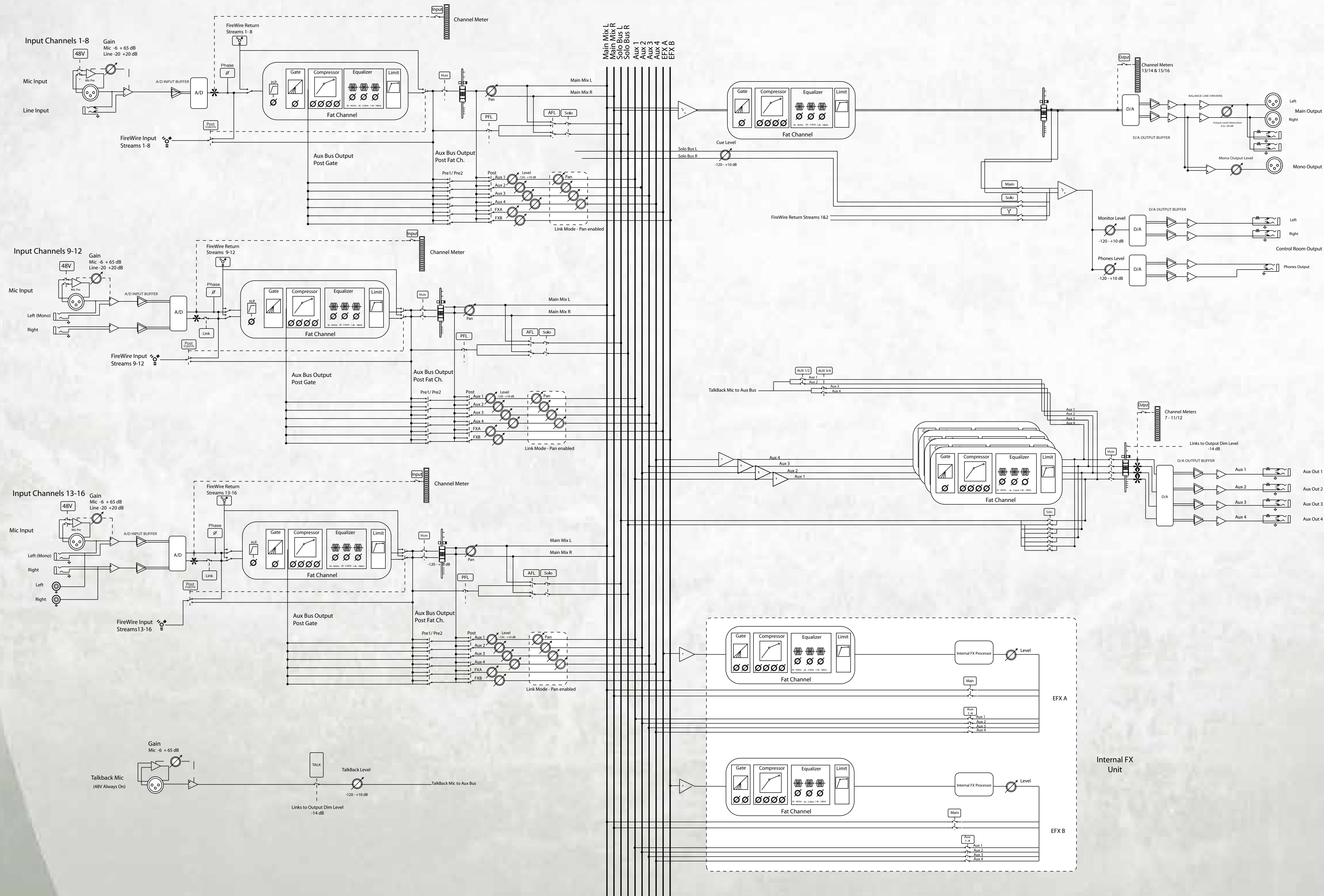
	Line Input Impedance	Line Input THD to Direct Output [2]	Line Input THD to Main Output [2]	Line Input S/N Ratio to Direct Output [6]	Line Input S/N Ratio to Main Output [6]	Line Input Gain Control Range (± 1 dB)	Line Input Maximum Input level @ unity gain	Tape Inputs Maximum Input Level	Aux Inputs Maximum Input Level	Main Outputs Rated Output Level	Main Output Impedance	Aux Outputs Rated Output Level
StudioLive 16.0.2	10 kΩ	<0.0007%	<0.005%	>-105 dB	>-94 dB	-20 dB to +20 dB	+22 dBu	+22 dBu	+22 dBu	+24 dBu	100 Ω	+18 dBu
StudioLive 16.4.2	10 kΩ	<0.0007%	<0.005%	>-105 dB	>-94 dB	-20 dB to +20 dB	+22 dBu	+22 dBu	+22 dBu	+24 dBu	100 Ω	+18 dBu
StudioLive 24.4.2	10 kΩ	<0.0007%	<0.005%	>-105 dB	>-94 dB	-20 dB to +20 dB	+22 dBu	+22 dBu	+22 dBu	+24 dBu	100 Ω	+18 dBu

	Aux Outputs Impedance	Subgroup & Control Room Rated Output Level	Subgroup & Control Room Output Impedance	Tape Rated Output Level	Tape Output Impedance	System Cross Talk Input to Output [1]	System Cross Talk Adjacent Channels [1]	ADC & DAC Dynamic Range [3]	Internal Processing	Sampling Rate	A/D/A Bit Depth	JetPLL Jitter
StudioLive 16.0.2	100 Ω	+18 dBu	100 Ω	+18 dBu	100 Ω	-90 dBu	-87 dBu	118 dB	32-bit, floating point	44.1, 48 kHz	24	<20 ps RMS (20 Hz - 20 kHz)
StudioLive 16.4.2	100 Ω	+18 dBu	100 Ω	+18 dBu	100 Ω	-90 dBu	-87 dBu	118 dB	32-bit, floating point	44.1, 48 kHz	24	<20 ps RMS (20 Hz - 20 kHz)
StudioLive 24.4.2	100 Ω	+18 dBu	100 Ω	+18 dBu	100 Ω	-90 dBu	-87 dBu	118 dB	32-bit, floating point	44.1, 48 kHz	24	<20 ps RMS (20 Hz - 20 kHz)

	JetPLL Jitter Attenuation	Input Voltage Range	Power Requirements (continuous)	Dimensions	Weight
StudioLive 16.0.2	>60 dB (1 ns in ≈ 1 ps out)	90 to 240 VAC	100 W	16" / 406.4 mm (L) x 15.5" / 393.7 mm (W) x 5.5" / 139.7 mm (H)	20 Lbs.
StudioLive 16.4.2	>60 dB (1 ns in ≈ 1 ps out)	90 to 240 VAC	100 W	22.35" / 568.06 mm (L) x 17.22" / 437.40 mm (W) x 19" / 482.60 mm (W + rack ears) x 6.90" / 175.26 mm (H)	23 Lbs.
StudioLive 24.4.2	>60 dB (1 ns in ≈ 1 ps out)	90 to 240 VAC	110 W	22.35" / 568.06 mm (L) x 25.5" / 647.7 mm (W) x 6.90" / 175.26 mm (H)	51.1 Lbs.

Building a road case for a StudioLive mixer? Download a more detailed specification PDF @ www.presonus.com. Go to either the 16.0.2, 16.4.2, or 24.4.2 product page and select the DIAGRAMS tab.

StudioLive 16.0.2 Block Diagram



StudioLive 24.4.2, 16.4.2, and 16.0.2 compared

	24.4.2	16.4.2	16.0.2
Input channels	24 mono	16 mono	8 mono, 4 stereo
Subgroups	4	4	0
Aux Mixes	10	6	4
Fat Channel EQ	4-band fully parametric	4-band semi-parametric	3-band semi-parametric
Fat Channel Gate	Full-featured gate/downward expander (selectable) with Key Filter and Key Listen	Standard full-featured gate/downward expander (selectable)	Standard downward expander
Graphic EQ	4 stereo EQs available to main, subgroup, and aux outs	1 Stereo and 6 Mono EQs assigned to the mains and aux outputs	On main outs only
Variable Speaker Delay on Sub Outs	Yes	Yes	No
MIDI Control	No	No	Yes

StudioLive 16.4.2 Block Diagram

“Think ‘analog layout, digital guts.’”

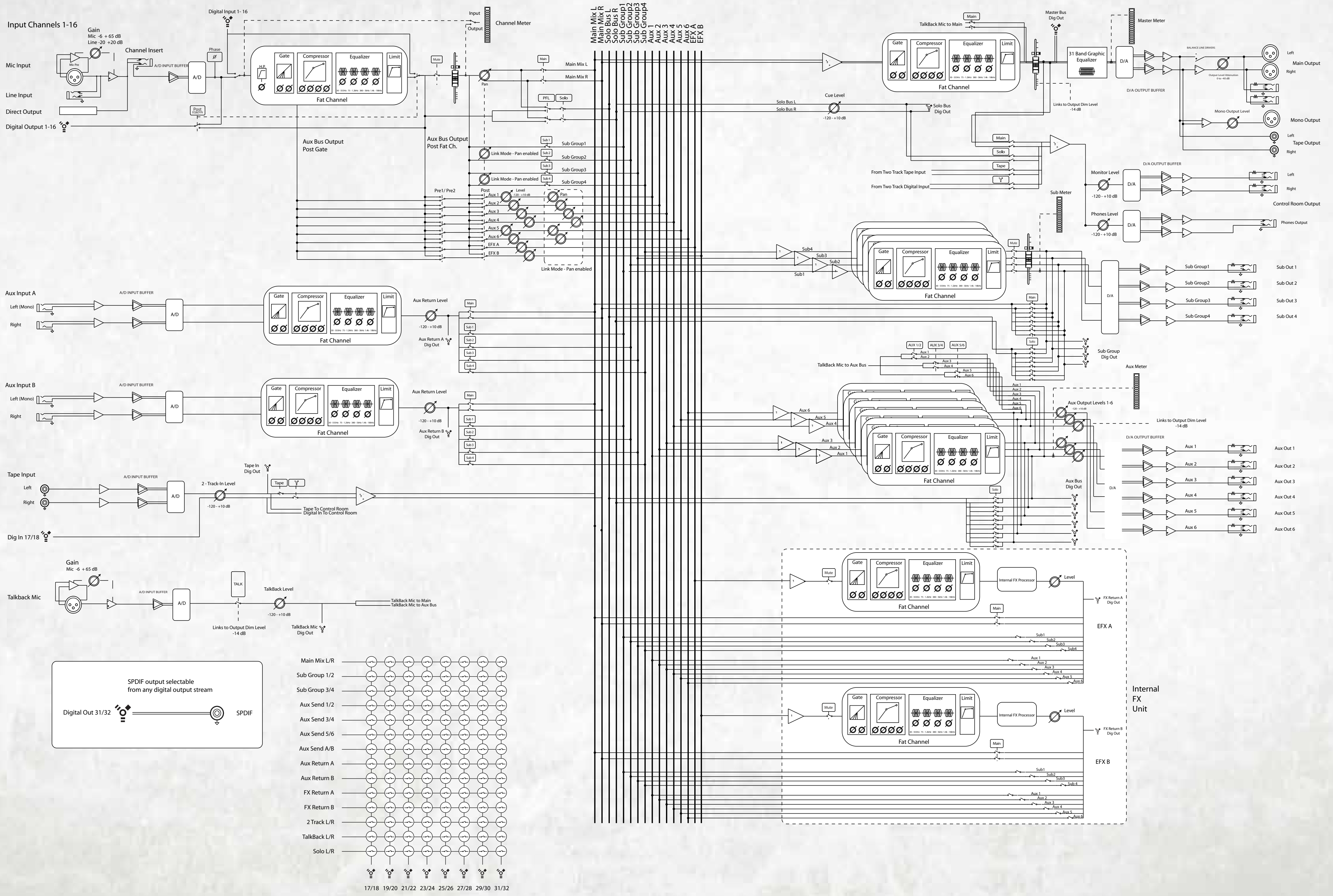
—Karl Bader, *Pro Audio Review*

“When you consider the price that this console sells at, it is nothing short of a bargain.”

—Bob Thomas, *Performing Musician*

“The faders could be hit numerous times with a case lid before they even think of bending; also, the knobs do not seem flimsy (like those of some PreSonus competitors).”

—Karl Bader, *Pro Audio Review*



“I’ve been doing live sound for 35-plus years, starting with Miles Davis, and I am totally blown away by the StudioLive console.”

Mark Allison, FOH Engineer



“There is no doubt that PreSonus has a big winner on its hands with StudioLive.”

—Nick Peck, *EM*

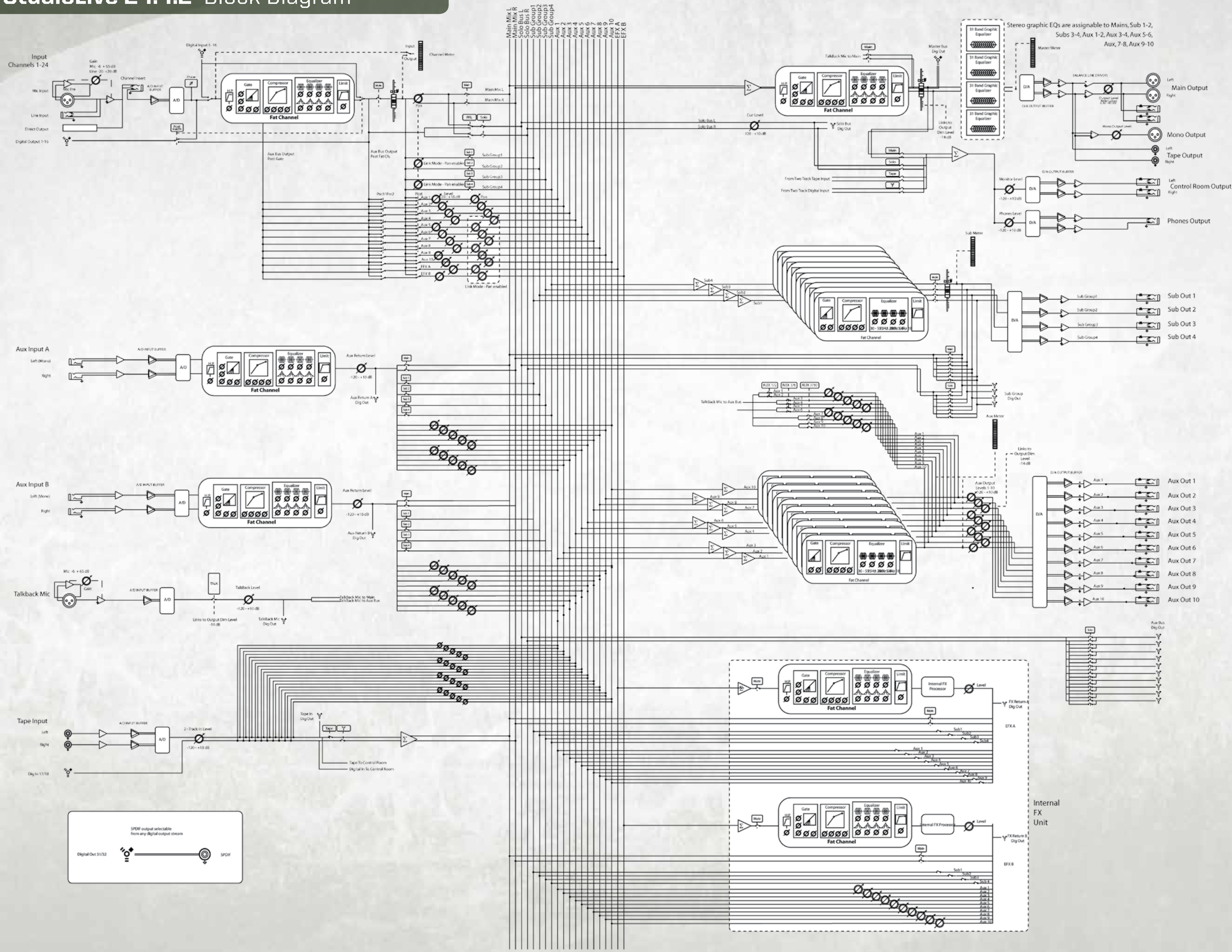
“…a very good quality mixer with great mic pres, EQs, dynamics processing, and internal DSP. It sounds great.”

—John McJunken, *Church Production*

“PreSonus really pulls out the stops for StudioLive by including the virtual mixer emulator (VSL), the simple-yet-solid Capture recording application and their Studio One Artist DAW.”

—Loren Alldrin, *Church Production*

StudioLive 24.4.2 Block Diagram



StudioLive™ Digital Mixing Systems for Performance and Recording

Recording Systems

Studio One software

Monitoring & Controllers

Preamplifiers

Signal Processors

Learn about our other PreSonus products by downloading our full-line brochure at www.presonus.com



THIS COVER: John Wygle, Hardware Engineer and Justin Spence, Product Specialist, at Baton Rouge's notorious Spanish Moon club. It's easier to list the PreSonus employees who haven't played here than to try to list everyone who has.



Available from:

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830-PAE0004-B